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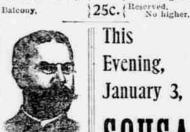
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Gossip from the Gathering Places

LAFAYETTE-Bret Harte's "Sue." COLUMBIA Bouchters in "The

and Several Good Pieces.

NATIONAL-Hoyt's "A Milk White ACADEMY-"When London Sleeps."

GRAND-"Brother for Brother." BIJOU-Dan McCarthy. KERNAN'S-Rice & Barton's Galety Company.

HE novelty-hunter will have more of an inning this week than last. He had a bad attack of ennui New Year's, and it is well that something new is at hand, to rouse him from his stagnation, for he is a blase creature, and withers in neglect. He cannot subscribe to the proverb, "The Older the Better," on the theory of the survival of the fatest, for it is really not simple quality, nor yet quantity which he desires, but a new sen-sation; the awakening of an untouched emotion, and the acceleration of the interest by surprise. He would rather assist at the obsequies of new-bern than sit in the mature glory of an old favorite. A firstnight is his delight, even though he sleep, to be awakened for the entracts, supper and bed. He believes heartily in speeding the parting and welcoming the coming guest.

After all, there is a medicum of method in his madness. His philosophy is but the application to theatricals of our own coneption of the ethics of listening to a joke or an anecdote. Repetition breeds contempt. It is rather hard to listen to the best story when we are assured beforehand that it is good, and, in fact, have the point elaborated for our unwilling ears.

some novelties to stir up the stagnation of the past six days. There is "Sue," with the promise of unsuffied ingenuousness in the modest domestic title. "Sue' is the child of Bret Harte, a gen-tleman honorable in literary acomplishment, a comparative stranger to the stage, and an American Anglecized by adoption. Annie Russell, sweetest of women, plays the sunbennet hereine. Miss Russell does not depend for fame on the fact that she is the sister of Tommy Russell, of "Fauntieroy" fame. This does her an injustice, for, in the right of her own achieve-ment, she is an artiste in the broadest and highest acceptation of this poor, maltreated title. Neither is it true that Joseph Haworth depends for distinction upon the reflected glory of his brother, Will, who eats rare bits and writes "on the Mississippi" Mr. Haworth is an actor who does not even deign to appear in his brother's plays. He has starred with the critical approval of Back Bay and Becon street, and next Saturday night he will be married to Sue for the last time, for Modjeska has bespoken his talcable services as leading man in her

This week our friend, and all of us, have

forthcoming California tour Arthur Fouchter comes to the Columbia. The crudite smatterers who have been belal oring themselves to say "Boo-sheay" we must ! lighten ship ! —throw out ballast— ac-cumula t e d are all wrong. The Englishman calls him-self "Bon-chair." But that is a detail. The former leading man at Daly's brings an accredited success in "The Chili Wid w." If Anglophobia has not polluted of the Jack Frost kind, whose sizes skip here the judgment of his commentators, then may we rejoice, for good things are few and infrequent, and their advent is welcome. Baltimore last week witnessed a and there. We mark such for a quick sale—
charging the loss to the clerk of the weather.
Maybe you're built to fit some of these—the price one Baltimore last week witnessed a coincidence in the whisk of fortune's wheel. Playing against each other in the Monumental City were Mr. Bonchier and his predecessor at Paly's, Mr. John Drew, both of them stars now. Charley Richman may read of this with hope. Washington will take the "former leading man at Paly's" on the instalment plan, Mr. some of these - the pri-Boschier at this end of the month, Mr.

Drew at the other end. "The Milk White Flag," long may it wave, offers a truce to fun-lovers at the National. "When London Sleeps" returns to the Academy. At the Grand will be seen "Brother for Brother," a melodrama by Frank Harvey, who feathered his nest years ago with that stirring play, "Woman Against Woman." He must scent a mascot in his peculiar repetitional titles, and he evidently don't care a sou whether they are "for" or "ngainst." The Bijou has Dan McCarthy in a new comedy, and the Lyceum presents Rice

and Barton's Galety Company. Sousa, christened John Philip, and en shrined in popular favor as "The March King." pauses in his little 21,000-mile jaunt to play a few tunes at the Lafayette this evening. Mr. Sousa has been very obliging about stopping off on his way from Baltimore to Cumberland, and the public has always proved itself appreciative. The indications are that he "and his men" will receive the conventional ovation.

/ITH the Bostonians last week there ************ was an unusual number of theatri-cal celebrities who were not on the

bills. Among them was Will J. one of the most conspicuous of the Western managers. He owns the Columbia and Haymarket theaters in Chi cago and has a new theater in St. Louis Jessie Bartlett Davis is his wife. This domestic couple, with their twelve-year-old boy, spend the restful summer on their country place at Willowdale Parmin Northern Indiana. Victor Herbert, who first became famous as a solo 'cellist, then as leader of Gilmore's Band, and more re cently as the author of "Prince Ananias" and "The Wizard of the Nile," spent the week with the Bostonians. With him was Harry B. Smith, the author of nearly all the librettos of any account which have been given music during the last ten years. The two latter are with the company to re-

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Pittsburg this week. The piece is called "The Serenade." Mr. Smith said he was tired of caliphs and rajahs and sultans and kings and other papier-mache monarche and proposed to make a departure in operatic nomenciature.

The screnade is a musical motif, which

every one in the opera sings at one time or another, and is the fifth wheel of the story. He believes the name as appropriate as any could be. The action takes place in Spain. but Mr. Smith said that he even hadn't determined at what time. Such are the exigencies of the piece that everyone in the chorus must be heardless, so hast week about twenty of the chorus men submitted finely fostered mustachies to the barber's biades, and turned up one night with the unshorn visage of schoolboys. The girls didn't know their erstwhile bewhiskered companious, and there was a nice ado behind the scenes, until it was firmly es-tablished that the dressing rooms had not been invaded by a troupe of college boys bent on the abduction of the chorus girls.

NE of the landmarks of American theatrical history theatrical history is about to be sold. It is the old Front Street Theater in Paltimore. Just a year ago last Sunday twenty-three Poiss Jews were killed in a panic following a false alarm of fire, during the performance of a Jewish play. It was built in 1829, and at that time it was regarded as the largest and finest theater in the land. For forty years it was used for theatrical and circus purposes. It was burned in 1838, but was directly rebuilt. Junius Brutus Booth made his first appearance in this theater, and Jenny Lind sang there in 1850. The wealth and fashion of Maryland crowded the house and in four performances her re-ceipts were \$60,000. The Old Front Street has a national political interest, because it was from its stage that Stephen A. Douglas was nominated for the Presidency in 1860 and Abraham Lincoln for a second term in 1864. The old place has been condemned and closed since the catastroph of last year. The present state of theatrical business in Baltimore makes it improbable that any purchaser will have a contin uation of its old career in view. The walls will doubtless be razed and its name fame alone will remain permanently in the

C AM DEVERE has in mind the writing of "After Thirty Years; or the Ro mance of a Black-faced Comedian. Sam isn't the vernal fowl, other wise spring chicken, that his merry He can tell you war antics imply. stories that are chapters in his own life. Last Friday night a tail man, with aristo-cratic, or, at least, professional, side whiskers, stood at the back of the Lyceum auditorium, listening to Devere's fun-There was a knowing look in his eye Finally, he bobbed his head and sought the manager for permission to speak to Mr. Devere.

annals of the stage.

When he reached the stage Sam had just come off. "Aren't you the Sam Dever who was detailed as ambulance driver for the Ninety seventh New York, with he quarters at Aquia Creek?" queried the stranger. "Yes," gasped the astonished comedian, fairly paling through the cork "And who the dence are you" "I am I. W. Lake, doctor, now of the Sixteenth Maine." "I remember," chimed in Devere, "you used to dance on the soap boxes while I played the banjo-eh? Yes. Say! The last seen of the two they were tetes teteneross a table drinking to the new year then several hours old, and resuscitation memories of the banjo and soap-box days.

A SINGLE item was written in the cur rent annals of starriton in the cur rent annals of stage land last week. The activity of producers and the fertility of dramatists could sum-on but one nevel(y. It was the production of a dramatization by Edward Rose of Stanley Weyman's romance, 'Under the Red Robe,' given last Monday evening at the Empire Theater, New York, by the stock company. It is pleasant to be able to announce a success both artistic and popular. This drama was in rehearsal on the stage of the Lafayette at the time of the Empire Company engagement here last month, and, a that time we gave a resume of the incidents and the distribution of the characters It only remains to say that Mr. Rose seems to have been as successful with Mr. Wey-man's romance as he was with Anthony Hope's "Prisoner of Zenda," and that the American players, with the exception of Mr. Faresham, who suffered at the hands of the critics, received general commendation for their efforts.

COMING TO THE THEATERS.

The coming of Sousa and his superb organization will be the most welcome organization will be the most welcome incident of our mosical season, and the an-nouncement of their appearance at the Lafayette this evening will be pleasant in-telligence to the admirers of the "March King."

Sousa made a trans-continental tour in 1896, which was the most successful ever undertaken by a musical organization, and which in point of achievement as to artistic which in point of achievement as to artistic and financial result and distance traveled, will stand as a record until it is surpassed by the splendid tournee now in course of fulfillment, which has been planned to traverse 21,000 miles of territory in the United States and Canadawo oceans and the Gulfs of Mexico and the

two oceans and the Guils of Mexico and the St. Lawrence.

In the selection of his assisting artists, Sousa has shown the same excellent judgment. In Elizabeth Northrop, spramo, and Martina Johnstone, violiniste, Mr. Sousa believes he has two young artists of unusual attainment. In addition, Arthur Pryor, the trombone, known and addinired by Sousa audiences from ocean to ocean, and Franz Hell, fluegel-noru soloist, will add nterest to the program.

The story of "The Chili Widow," which will be given by the Louchiers at the Co lumbia tomorrow night is briefly as follows A young civil official is so Quixeic that he will not seek or knowingly sceept pro-motion on any grounds than on his own merits, and yet through an outre intrigue e is promoted to a lucrative post for which his own qualifications are not discoverable. His chief sutordinates the public interest obligation only to whose who nappen to be blessed with pretty female relatives, but is out witted by having a charming widow palmed off on him as the supposititious wife of a subordinate. The trick is of course discovered, but not before many very diverting complications have arisen, and the lady-killer who has been begulied fails into the matrimonial net, an unconscious victim to the fascinations of "The Chill Widow." The gist of the comedy is the very clever scene in the second act. All that precedes prepares for this, and all that follows reaches the usual result, though it gets there by a new scheme of action.

By the courtesy of Mr. Horace West, chief secretary of the Right Hon. Herbert Acquith (home secretary, 1895.), Mr. Fourchier, in "The Chill Widow" presents the stage settings, furniture and all the off on him as the supposititious wife of a

the stage settings, furniture and all the special appointments of act II, in every particular, an exact reproduction of the chief secretary's room in the home office, "Sue" is a romantic drama by Bret

Harte and T. Edgar Pemberton. It hashad a most triumphant run at Hoyt's Theater, where it could have remained to crowded houses all season had it been possible to

houses all season had it been possible to secure the time; and it has just closed a very prosperous run at the Boston Museum. It will be presented under the direction of Charles Frohman at the Lafayette Square Theater this week with the same cast that it had at Hoyt's.

Here is the story of "Sue"—The girl who gives her name to the play is the daughter of a Sierra Nevada miner. She is a charming type of the inexperienced, unfettered guileless girl, whose shrine is the rugged hills. She has been brought up in the camp, and one would think would be wedded to its picturesque types and ways. She is not. Sue has dreams and hopes, built upon vague notions of the outside world, and is not reconciled to her narrow environment. Her father selects a

nusuand for ner, and in pursuance of the crude plans she has formed for her own future, she becomes his wife. Her intention is of the very best, but along comes a young aerobat, who stops in the camp long enough to win her fancy. It is at this Herbert's making. It will be produced in point where the young wife wavers betw ove and duty, that the dramatist taker up the characters and story and build

complications Many intensely dramatic situations re-sult, and the solution of all the trouble is not reached until the last act, in which is a characteristic fret Havre trial scene. ong the cast are Guy Standing dore Roberts, Sam Reed and Horace Lewis

People will ridicule the militia just as ong as the uniforms of the citizen saidiery outline to fillter on street parade and pretty girls are captivated by heroes who never smelled jowder. Perhaps that is the reason floyt's "A Milk White Firg."

the reason Hopt's "A Milk White Fing," with its 100d natured satire on the guards, strikes such a responsive chord with the theater-going public.

Tomorrow night this very popular satire on our "boys in thee" will return to the Sew National Theater under the personal direction of the author, Mr. Charles Hoyt, who, with his accustoned energy since who, with his accustoned energy since he last presentation of the piece, levised many new lines and funny situat dded new mast and specialities that are aimed to be strikingly catch; and novel. The company which Mr. Hoyt brings with im this time direct from New York is un-

sanged in a ost of the leading characters

changed in n ost of the leading characters since its last visit. Charles Stanley still caricature-sthe Colonel, "the man Napeleon origid like". Lloyd Wilson, the Majort Marble, the Undertaker, and Mr. Hoyt's latest find, Charless Agnew.

The new acquisitions are George Schiller, as "the Pear Departed." Mat Snyder, who has the record of having been in every cast of Hoyt's many productions, will be seen as the graff old General, Harry Giffoll, with his whisting speciality and unimations, one of "A Trip to Chinatown" original cast, succeeds Frank Lawion, as the only Private" in the regiment, and Miss Beile Archer, as the "Wildow."

"When London Sleeps," a play that es-tablished itself firmly in the memory of all who saw it on the occasion of its first visit here, will again hold the buards at the Academy the Coming week, when the prospects are that it will duplicate its

omer success.
The scenes of the play are last in London, The scenes of the play are had in London, the first act taking plate in the dressing from tent of Signer Jonesio's circus. Queenic Carruthers, known as the queen of the wire, is loved by David Engleheart, an athlete. He, in turn, has unknowingly won the affection of Hilda Corrode, an equestrain Queenie, who does not know who her parents are, is informed that she is rich, and leaves the circusto take her place in London suclety. She deeply haves Engle-London society. She deeply loves Engle eart, and wishes him to marry her. Along with her fortune she gets a cousin in the person of Rodney Haynes, an un-straphous vidum, who has spent his life in riotous living, and is the father of Hidde's child. He desires to marry Queenic, and to obtain possession of her fortune.

This battle between the good and evil lowes farnish the balance of the play. The company carries nearly all its own

"Brother for Brother," an English meloima by Frank Harvey, author of "Wages

drama by Frank Harvey, author of "Wages of Sin," "Falien Among Thieves," acr, will be the attraction at the Grand Opera-House this week. Judging from the press notices, it is a melodrama of unusual merit, but different in many respects from the clap-trap plays that are obliged to have guns and pastolsin every act.

The climates follow one another in rapid succession, each one stronger than its predecessor, until they command in the great fire scene at the boundry, where the hero has been lured by his elemes into a cellar, and escape seems impossible. Fire surrounds him on all sides, when the blind heroline, guided by the unerting instinct of eroine, guided by the unerring instinct of ove, breaks in the door, and in the midst of flames and failing walls rescues him she oves. This scene is said to be the most wonderfully realistic of any fire scene ever presented on the stage.

The beroine wears in entire costume of asbestos, and as the door finally yields to

he blows of her ax and she stands at the the hows of her ax and she stands at the head of the stairs, with the flames fairly licking her dress and the walls tumbling ground her, the audience is carried by storm, and cries of bravo are heard from parquet as well as gallery.

Mesers Davis & Keoga promise a cast of musual excellence, with the finest stage a case of the control of the stages.

cenery and effects seen in melodrama this

"The Dear Irish Home" is the title of his week's attraction at the Bijou Theater. If will be presented by the favorite com-dian, Dan McCarthy, and a well-selected company. One of the things that Mr. Mcarthy has always been noted for is that he always carries an elegant company, and on this occasion he has made no exception. The play is elaborately staged with spe-cial scenery and costumes. Many special-ties are introduced by different members tend a first-class performance-

he engagement of the above attraction— Monday, Tuesday, Friday and Saturday. To the Friday matines members of all the companies playing in the city are invited by Manager Whitesell, and frequently more ac ors are to be seen behind than before the

At Kernan's Lyceum Theater this week Rice and Barton's Big Gaiety Speciacular Extravaganza Company will be the at-raction. Their introductory, a nautical bsurdity, entitled "A Trip to Boston," arries with glittering scenery and sparkles with spontaneous fun. There is a select ollo, interspersed with

a number of masteriy groupings, intro-ducing many lovely models. "Naughty Co-ney Island," a satire on that famous re-

ney Island," a satire on that famous re-sort, is a happy extravaganza, in which Rice and Burton, as well as the other members of the company, find a rich field for their versatile talent.

Included in the list of artists are Rice and Borton, Frankie Haines, the Washburn sisters, Crawford and Manning, Irwing T. Bush, Phillips and Robinson, Chira Law-rence and Parton and Echoff.

DAMROSCH'S OPERATIC STARS, Great Soloists to Appear at the Lafayette Next Week.

Mr. Damrosch has a notable company of players to present in his Washington inces at the Lafayette next week. Herr Paul Kalisch, one of the first tenors of Mr. Damrosch's Opera Company this year, come to this country seven years ago He was a tenor of much premise but little routine in the Wagner roles. He then married Lilli Lehmann, the great Wagnerian singer, and she resolved that she would make a great Wagnerian singer of him. This people doubted, as he had atherto gained his reputation in French and Italian opera, but enthusiasm and hard work have done wonders. He is now onsidered one of the best herote tenors of Germany.

Herr Ernst Krauss, who is to take Alvary's place in Mr. Damrosch's company this senson, is only thirty-two years of age, very handsome, and over six feet in height. He began his career in Wiesenden and Mannheim, and has just been engaged for royal opera in Berlin as first tenor, taking the place of Gudehas, who is getting on in years. After a sharp tussle with the Berlin directors, Mr. Damrosch succeeded in securing Krauss for the winter, the Berlin people agreeing to date his contract from next spring. Krapss will appear in America in the toles of Lobengrin, Tannhauser, Siegfried, Faust, Raoul, "Haguenots," and Don Jose, "Carmen."

Lilli Lehmann's return after an absence of five years to America, where she won her first laurels as a great Wagnerian singer, marks an interesting event in the annals of German opera. An illness at the time compelled a temporary retirement from all operatic work, but all her strength and health have returned. And after a sensational success as Brunhibts at Bayreuth this summer, followed by equally successful appearances in Munich, she returns to us to renew her triumphs as Isolde, Fidelio and the Brunhildes in the "Nibelung Trilogy."

Other notable players in this company are Gadski and Carl Somer, who are equally famous as the others-